

Everyone should be proud...

# The Gateway

...of who they are.  
-Anonymous

VOL. LXVI, NO. 24. THE UNIVERSITY OF ALBERTA, EDMONTON, CANADA. THURSDAY, NOVEMBER 27, 1975. TWELVE PAGES.



Proud winners of a cumulative \$4,500 in scholarship awards these Food Sciences students were honored at a banquet ceremony Tuesday. A \$1000 scholarship from General Foods went to Lori Sullivan, and Glen Kilback received \$1000 from Molsons and ITC. Griffith Laboratories bestowed \$1000 on Mary-Ellen Funnel and a \$1000 ITC scholarship went to Brenda Brindle, while Ivy Chung and Pat Olson each won \$250 from N.A. Larson CADP. Congrats!

Photo by Ron Fitzsimmons

## Computors blamed for money mixups

# Payment out of STEP

Interdepartmental mixups and computer errors resulted in the delaying of payment for most of the 6,371 students who participated in the Summer Temporary Employment Program (STEP) portion operated by the Department of Agriculture.

Many students who had been working on the program had not received pay before school began in September, and according to one MLA, some had to wait as long as October 15.

Fred Mandeville (Bow Valley) said in an interview that hundreds of students had phoned either him or the department complaining of inefficiency in the program.

A spokesman for the agriculture department concurred, but added that when asked, all agreed the program should be continued with improvements.

The STEP program was designed such that students would work for the province's farmers for \$400 per month, half to paid by the farmer, half by the province. \$6 million was set aside for the program, which later proved inadequate due to an unforeseen high number of participants.

Money transfers from the manpower department to the agriculture department took inordinately long, he said, adding computer disorders, and late registration of work reports from farmers to the list of complications.

The system and program are under review at present, and if the employment situation looks the same as for this last summer, the program will be continued.

Measures will be taken, said the spokesman, to ensure that farmers submit accurate work reports early, and other parts of the plan will be more carefully set up and policed.

Examples of what happened this summer report farmers paying students for a summer's work with "\$25.00 and two weiner pigs", or "sending in work reports while the student was in Europe", or simply waiting to send reports in until August, although the work was completed in May.

As well, some students were not paid until they had completed a farms safety program, designed to lessen farm accidents.

Next year, a cut off mark will probably be established including a rule that farmers who have already benefitted from the program would be given a lower priority than farmers who have not.

## Changes slated for election time

Only 28 days will be allowed to candidates running in the next provincial election if a bill given first reading at Tuesday's sitting of the legislature is passed.

Bill Purdy, in introducing the bill said proposed amendments to the election act will shorten the allowable campaign period by 11 days and makes changes in procedures

governing advance polls and enumeration for voting purposes.

Outside the house, Purdy said Alberta's previously allowed campaign period was the longest in Canada, exceeded only by the time allowed in a federal election, and seeing that other provinces manage to complete adequate campaigns in less time, he felt our politicians are not being penalised.

The system of advance polling will undergo changes in that four advance polls will be set up in rural ridings to equal

urban ridings, but the time allowed people to vote in advance will be shortened to the Thursday, Friday, and Saturday preceding the election.

It will be easier for a person to register for advance polling. New legislation allows people to appear at a polling station, where they can be sworn in by affidavit by the person in charge, he said.

As well, enumeration will now be made by geographical area instead of by alphabetical order of names.

more CHANGES,  
page 2

## U landmark reopens

One of the links to the U of A's past has been strengthened markedly.

Pembina Hall, a students' residence which dates back to 1914, has undergone extensive interior renovations and will be officially reopened Friday at 3:30 pm.

Once again an integral part of the on-campus living operation, Pembina Hall also serves as a strong visual reminder of the university's formative years.

A four-storey red brick building on the Quad near the center of campus, it had seemingly been consigned to closure on more than one occasion, the most recent being in the spring of 1973 when it was determined that the building had depreciated below modern fire and safety standards.

However, diligent lobbying by its residents and funding by the Central Mortgage and Housing Corporation and the

provincial government resulted in its return to prominence.

Student and provincial government representatives as well as representatives from the university's administration and alumni sectors will be present at the reopening ceremony in the main floor rotunda. The public is invited to attend.

A tour of the building will be conducted following the brief ceremony.

Renovated at a cost of \$780,000, Pembina Hall contains 136 fully furnished rooms that have been rented to senior men and women full-time students. Prior to being closed for renovations April 30, 1974, Pembina Hall was an all-women's residence.

Although it was the third university building to be constructed (following Athabasca Hall in 1911 and Assiniboia Hall in 1913) Pembina Hall was the first building to be constructed under university planning. The Board of Governors had en-

countered difficulty in attracting contractors to tender bids on university construction because of the university's distance from the city.

However, the Board persuaded the government to permit the university to hire its own architect to carry out the campus plans which had been approved by the Board.

Financial constraints brought on by the 1914 depression and then the First World War delayed completion of Pembina Hall until 1915 when it became a teaching building and residence.

During an influenza epidemic in 1918 Pembina Hall was converted into an emergency hospital. The Royal Canadian Air Force used it for training purposes from 1941 to 1945.

With its restoration completed Pembina Hall again becomes a university landmark valued for its contribution to the sense of community.

## Zionism labelled racist

OTTAWA (CUP) - "I was chased out of Israel because I am not a Jew - that is Zionism."

And that is why, according to Shafik Al-Hout of the Palestine Liberation Organization, the UN last month condemned Zionism as a "form of racism and racial discrimination."

Al-Hout, a native Palestinian born in Jaffa, told a partisan but divided audience here on November 17 that Arabs and Jews were "living happy till the Zionist doctrine came to our

land" and turned 800 thousand Arabs, including Al-Hout into refugees.

The vice-chairman of the PLO delegation to the UN, and a PLO executive member, Al-Hout, said the PLO is the "sole representative of the Palestinian people" and defended the PLO and UN position to a packed meeting at the Ottawa public library, organized by the Ottawa chapter of the Voice of Women.

"We represent the oppressed and fighting for what has been taken from us by brute force. By real terror. We are freedom fighters and we identify ourselves with the national liberation movements of the world."

The Zionists, he contend, have been condemned by the progressive third world and developed countries, but "have best relations with the reactionary nations which have in the past practised anti-semitism", citing the US as the prime example.

"But the will of the people is more important than the will of the reactionary forces," he said, predicting that the PLO and the Palestinian people would achieve "ultimate victory."

What does the PLO want? "We want to go back to Palestine and live in peace more RACISM,

## Taylor slams nude ping-pong

In an effort to "give municipal governments the necessary muscle and authority to deal with and control body rub parlors" Independent member Gordon Taylor introduced a private members' bill legislating their control.

He cited businesses offering nude ping-pong, nude meditation, dancing, and photography as serious problems in Canadian cities, and said municipal governments lacked such power at present.

"The will of the people is more important than the will of the reactionary forces," he said, predicting that the PLO and the Palestinian people would achieve "ultimate victory."

What does the PLO want? "We want to go back to Palestine and live in peace more RACISM,

page 2

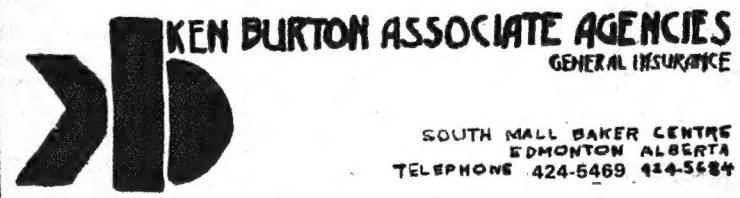
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**Zionism labelled racist, from page 1**

together with the Jews," Al-Hout said. Israel must end its discrimination against the Arabs living in Palestine, and must "identify themselves with the area about them" rather than create a "middle-east ghetto" of Jews.

Al-Hout said the PLO will not accept any attempt to resolve the dispute by creating a separate state for the Palestinian Arabs. "We don't want to be settled anywhere except in our own land."

The question of the use of violence by the PLO in their struggle against Israel was repeatedly raised by pro-Israel members of the audience.

What about the killing of

civilians? What about the violence at the 1972 Olympics? What about the hijacking of airplanes?

"You condemn hijacking a plane but you don't condemn hijacking a whole country," replied Al-Hout. He did not deny that violence is a component of the PLO struggle, but stressed that Arabs are also the victims of Israeli violence.

"We are not the aggressors. Arab people are born tolerant. But this time there is not more tolerance...there will be an everlasting struggle until we achieve complete victory."

Al-Hout concluded his talk by asking Jews outside Israel "to play a role by voicing out that

the only way to co-exist is to live in democracy despite religious difference."

Afterwards, at a local restaurant owned by an Arab Canadian, Al-Hout told a largely pro-Palestinian audience "it is up to the Arab community and progressive forces in Canada to do something to create an even-handed policy on the part of the Canadian authorities."

He said the PLO "just wants to see Canada take an objective look at the middle east situation" rather than blindly follow pro-zionist policies.

Al-Hout also predicted that the "Kissinger Plan" for peace in the middle east, which he called "peace by pieces", would fail, and the Arab solidarity in support of the Palestinian people would not be broken.

But negotiations between Israel and the Palestinians, he said, are out of the question because the Israelis refuse to recognize the PLO as the legitimate representatives of the Palestinians, and because the PLO will not sit down and negotiate "as prisoners of war."

Again in response to questions about the use of violence involving civilians, he reiterated that it is a two-way street on that score.

Seven attempts have been made on his life, he said, including one last year when 10 mortar rockets fired by Israeli terrorists hit his offices in Beirut. "The building was filled with women and children. But you do not see that (in the west) because you are one-eyed children." "Is that not violence?" he asked.

Al-Hout's message to the audience was to "tell all you find that the Palestinian people will not give up the struggle...we will never leave."

The response was a standing ovation and chants of "long live Palestine" and "revolution to victory!"

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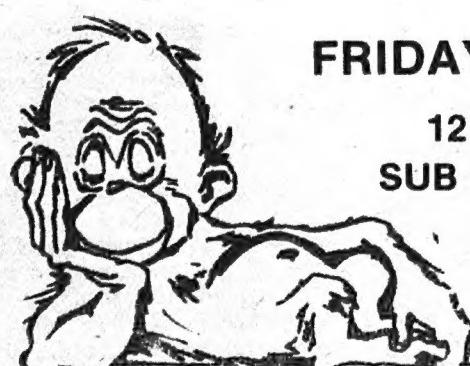
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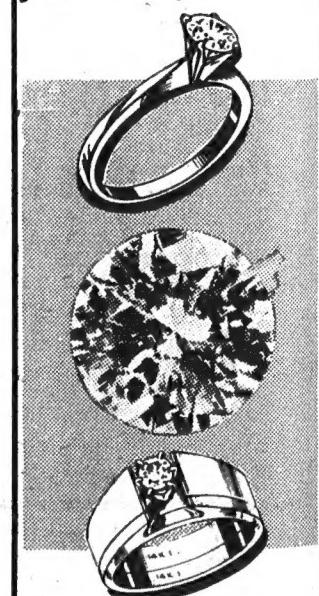
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## Consumers lost in university lecture theatre

by Kevin Gillespie

For consumers who watched Professor Theodor Labuza lecture about "Consumers Lost In The Market Place" last Tuesday afternoon, a type of constant soon appeared. The location may have changed but the situation remained the same; they were now consumers lost in the university lecture theatre.

Labuza is a man with ex-

cellent qualifications; he has been a faculty member of M.I.T. and is currently a full professor at the University of Minnesota, where part of his research work is in conjunction with NASA. But for all his expertise, he was not able to accomplish the goal he set for himself in the lecture, that being to illuminate the consumer's confusion about food and nutrition.

Dr. Labuza spent a good

deal of time exploring different 'myths' that the consumer had been "media-ized into believing." Some of the fallacies which the media have perpetrated on the consumer were explored - many were simply left unanswered or skimmed over. A good deal of time was spent exploring modern attitudes towards nutrition - "people want to believe in magic and especially in regards

to food" - but little or no explanation of what the 'right' attitude is, was given.

Labuza did touch tangentially on a number of nutrition issues which are currently enjoying a type of popularity in North America. These included possible links between nitrite content and cancer, between botulism and canned foods, between food colouring and learning deficiency diseases.

The point which Labuza chose to stress was simply that these links, which have received a great deal of media attention recently, are only 2 possible links and have not been scientifically connected, as of this moment. But he did not advance any evidence to prove that the links did not exist either, and so left the consumer in the position

of not knowing who or what to believe.

Having left that message, Labuza proceeded to pronounce that "we can fight this type of mis-information in two ways - either through legislation, or education." He then proceeded to outline a plan by which Saturday morning television advertisements could be used to teach small children about nutrition, and how nutrition education should be compulsory from grades one through twelve.

If the basis for the lecture was to prove to people that not much is known about nutrition, then it was a success. If its basis was, instead, to try and teach people something about nutrition, it was, to a large extent, a failure.

### New division a Canadian first

The first division of oncology in a Canadian medical school was recently created in the Faculty of Medicine.

Oncology is the science dealing with the study of cancer and the newly-created division will be responsible for co-ordination and development of research and educational programs in the field of cancer. In this, it will be supported jointly by the university, the Provincial Cancer Hospitals Board, and the National Cancer Institute of Canada.

Dr. R. Neil MacDonald, currently the executive director of the Provincial Cancer Hospitals Board and director of the W.W. Cross Cancer Institute, has been named to head the oncology division.

In announcing the appointment, Dr. D.F. Cameron, dean of the university's Faculty of Medicine, said, "This appointment is unique in Canada and we are optimistic that it will greatly facilitate the development of new cancer treatment

programs in our community."

Dr. Cameron also said the creation of the division will facilitate the continued development of the team approach to cancer care research and education. "Education and research in the field of cancer and the care of cancer patients requires co-operation and teamwork between many members of Edmonton hospitals," he said.

He added that the appointment of Dr. MacDonald to this new position reflects the close liaison that exists between the Provincial Cancer Service's programs and the Faculty of Medicine at the university. "The university, with its primary responsibility for medical research and education of health professionals, and the Provincial Cancer Hospitals Board, with its responsibilities for cancer care, work closely together and we believe that this new appointment will strengthen our respective programs," he said.

### Electoral changes, from page 1

Posters, banners, and other election material will be protected by law. A \$2000 fine across the board is the proposed penalty for removing election materials, which now cover campaign material.

"I think the new legislation will cut election costs in the constituency," said Purdy speaking of the reduced campaign period.

He said his own campaign

cost him about \$3,500 and that it was in a rural riding. In urban ridings, he said, it costs even more to fight an election.

"Even with the proposed increase of four new seats, it will be impossible to campaign door to door," he said, adding, "it will probably make candidates work a lot faster."

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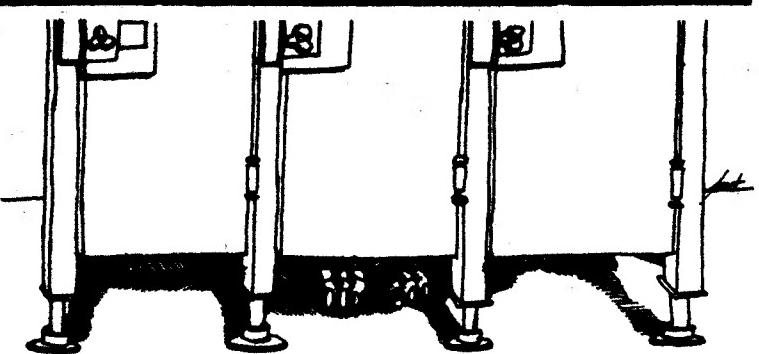
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## Slamming Ukrainian diner

Dear Sir,

With your review of the Pyrogy House (*Eating Out*, in the September 30 issue of *The Gateway*) you laudably sought to serve the interests of this community by telling us what we all want to know: where to get a good meal. Your reviewer wrote very favourable about this "Ukrainian" restaurant, and he or she is entitled to his or her opinion. But for the rest of us, I fancy that our interests and our stomachs will be better served by a less favourable review.

The menu at the Pyrogy

House is tiny; it runs to about a dozen dishes, but this figure is achieved by the old trick of offering all conceivable combinations and permutations of a basic three or four items. Moreover, these few items are merely junk food invested with some spurious foreign mystique. A typical combination platter consists of soggy little bags of dough filled with elastic potato, and cylinders of rice wrapped in a cabbage leaf. I have nothing against vegetarian food, and I will forego my meat along with the trendiest

health-food freaks; however cranky in their excesses, these people do at least have a lively conception of what makes up a healthy and balanced diet. But the absence of meat is ill-redeemed by a plateful of steaming starch topped with sour cream and chemical "bacon bits". And incidentally the wine and beer prices are as high as they are anywhere, despite your reviewer's airy talk of "moderate prices." Furthermore the glass that came with my immoderately-priced beer was dishwasher-warm. A small but annoying point.

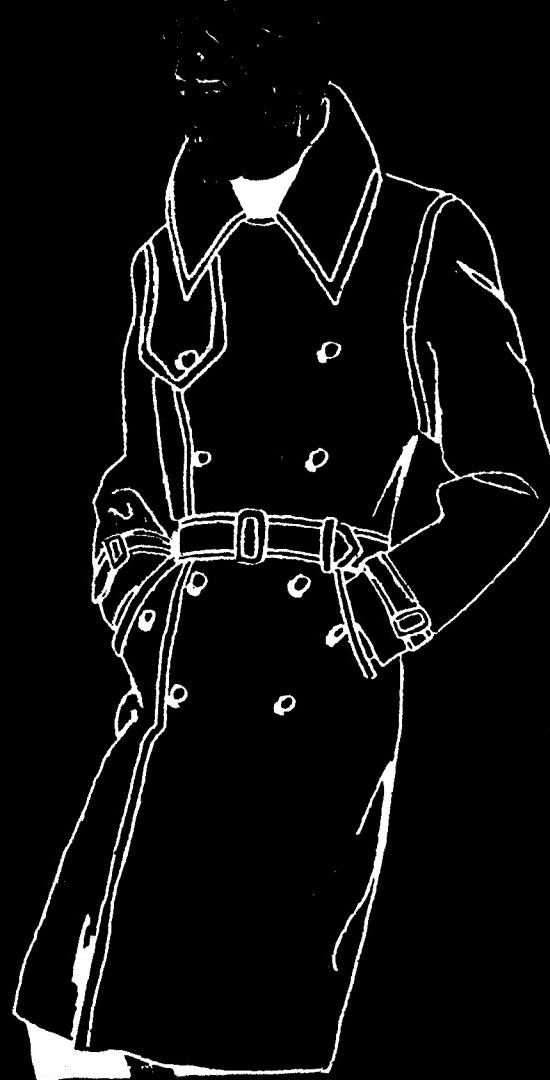
I hesitate to call the place a fraud, because presumably the Pyrogy House has some satisfied customers. But your readers ought to know exactly what they would be making the long trip for: dull, stodgy, ill-balanced and tasteless food, which - given those attributes - is overpriced.

I don't know where your reviewer normally eats, but I suspect that a hamburger and french fries from Friday's must be outside his or her culinary ken, since it is certainly more tasty, and very likely more nutritional (even) than this "Ukrainian" fare. Starch is starch, and I fail to see why Ukrainian starch should be preferable to the Canadian variety. I know it is considered fashionably liberal and cosmopolitan to be cynical about one's native cuisine and piously reverential about that of other countries; but the fashionability of the habit does not make it any less stupid.

If I call your review mealy-mouthed, it is not only because I wish to disagree with your reviewer's bland approval, but also because that metaphor is singularly and unfortunately apt to describe the physical plight of any unfortunate who dines at the Pyrogy House.

Yours faithfully  
Allan Blunden  
Dept of Germanic Languages

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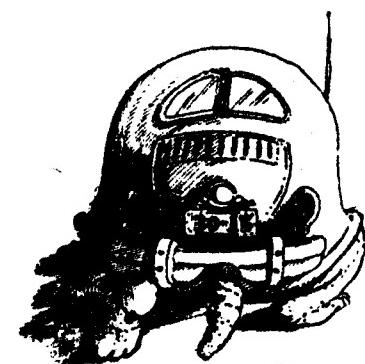
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## editorial

### Already educated

In the light of reaction (mostly negative) to the production of leaks in Council regarding the HUB negotiations, I'll try and clear up where I stand.

I think it's a great idea we get rid of HUB. But I just don't like the manner in which this is all going about. I am one in twenty thousand who has been putting about ten dollars a year into HUB and I want to be consulted. I do not think Council has the adequate capacity to deal with something as costly as that, it should be my choice as well as the choice of the other 19,999.

I don't think, as Leadbeater has said, that the executive would have to "educate" students twelve hours a day for a week to get an intelligent vote. We know the score just as well as Council does.



Getting a choice after negotiations are completed would be fine, but I am insulted when the executive would have been just as happy to deny their existence until completion. I feel slighted when they feel their wisdom is greater than that of the students, thus students should not be allowed to know what the high-and-mighties are doing today.

I elected my reps to see that my wishes are heard, not to make my decisions for me. Council, I have found, has historically never been any brighter, more informed, more up to date, more sensitive to public issues, more "right" than the least, the most humble of students they claim to represent.

And if I find, through subversive methods or whatever, that someone is making gargantuan policy decisions without my knowledge or consent, I do not feel it is in any way irresponsible of me to make it public.

The executive should, as I said before, at least tell us "these are our goals, we want to have HUB properly managed by a group that knows how, we recognize that we can't run HUB the way it was envisaged, so let's pass HUB to more capable hands and get back to being a service organization." Or something like that.

I don't feel the executive would be committing some unconceivable act toward the university by simply allowing students this small dignity, and I don't feel I've hurt negotiations in the least by saying they exist, or what I feel the issues are.

*Greg Neiman*

## letters

### Correction

Dear Sir:

While I appreciate the attention given to my remarks at the Political Science Department's anti-inflation-programme panel, I did not say: "In the end, it may be only masses of working people who can provide the sanctions against such controls." I also did not say that the NDP had actually supported the programme provincially. Fortunately, all this can be checked by listening to the tapes at the Audio-Visual Media Centre.

My purpose was to cast doubt on the credibility of the programme's equity, primarily to wage and salary earners. I further emphasized, and your story confirms it, that neither CLC nor NDP were in a strong position to challenge the government. I also included the federal PC's, should they want to do so. The slim hope for sanctions - by which I meant the assurance of more equity - held out by me referred not to "masses of working people", a phenomenon empirically unknown to me, but the Quebec-based CNTU.

Its leadership, and this I did not mention in my remarks, might just be an effective reminder to the Prime Minister of his erstwhile association and

sympathy with the economically dependent of Quebec, and thus possibly persuaded him to present a programme that is fairer to the average Canadian.

Yours sincerely,  
F.C. Engelmann  
Professor of Political Science

### Sex past 4

Dear Editor:

I was sitting up on sixth floor Tory at about four o'clock this afternoon reading page four of Tuesday's *Gateway*, and all of a sudden I got this powerful unknown urge to phone my friend Alice Chalmers and invite her to the Sixtieth Annual Warburg-Throsby Harvest Moon Ball this Saturday. The gala affair starts at six-thirty, and afterwards I was hoping we could go up to O'Riley's Bluff and watch the stars.

I can't understand it. I had no such plans before reading that issue. As a matter of fact, I was going to study my Horticulture 363 this weekend.

So, I've gotta go. Alice will be working on her midterm papers tonight, so I should give her a dingie before she really starts putting out. I still think she's a sucker for doing her homework.

Gosh, Ed! I just don't understand it.

Massey Ferguson  
Agriculture 3

### Education elections ignored

Habits are very difficult things to break it seems. We have been so accustomed to juggling facts and figures over HUB, which and where new buildings should be, services to students and such that you cannot stop.

It seems very sad that a council that decided members should be urged to resign - underdressed - should be unwilling or unable to run elections. With vacancies on council leaving three faculties underrepresented, the executive seems to be out to stifle opposition.

Because the records are open to the public council suggested that elections should be held but...

1. At first the returning officer who is responsible for all elections denied knowledge of the Education elections. We insisted and he said he would "check into it."

2. When the same question was directed to the executive it was said to be constitutionally the responsibility of the faculty associations involved.

3. When the Ed association was queried they did not know about it, had not been informed nor supplied with the necessary forms. In addition to this they felt it was the Students Union's responsibility and did not want to run the elections.

4. In support of this the council speaker has said the elections are the responsibility of the Students' Union by the returning officer.

In debate it was stated that proper representation was needed for good responsible government in the Students' Union. None of us doubts we have a SU government - could we please have some responsibility and some representation?

Kevan Warner

## Gateway

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### LETTERS

Submit all letters, typed and double-spaced to the Editor, who reserves the right to edit copy. Regular copy deadlines apply.

Opinions expressed in the *Gateway* are those of the writer, and are not necessarily those of the *Gateway*.

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# STUDENT MEMBERS NEEDED

## For the Students' Union Building Policy Review Board

The S.U.B. Policy Review Board investigates and makes recommendations to Students' Council regarding the most beneficial and fair use of the Students' Union Building. It meets once or two times per month, on the average. No experience needed, just an interest in what's going on.

Please apply to Brian Mason in the Executive Offices, 2nd Floor SUB (432-4236).

**students union Cinema**

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## The Edmonton Opera Association

# A compromise

Feature by F.N. Crory

The following is a condensed transcription of an interview with Lorin J. Moore President of the Edmonton Opera Association. The interview, conducted on November 18, provides a rare insight in how the Association works.

GATEWAY: Who chooses the operas to be performed?

LORIN MOORE: Well, Mr. Guttman (the Artistic Director) chooses the operas. He makes his suggestions to the board and then the board has to approve them because you have to look at first of all: is it box office; can we sell it; and have we done it before? We have to look at all these things because our public comes first.

GATEWAY: And what is the board's main criterion for choosing the operas to be performed?

LORIN MOORE: The board's business really is to raise funds, because if we don't have money we're not solvent. If we're not solvent we don't sing. And that's the board's main job: to raise funds; to put on opera for the people of Edmonton. You have to be so careful of the operas you choose that your season is balanced; that you have a little bit of everything.

G: Has the association every performed any German opera in the original language?

LM: No, never.

G: Is there any particular reason for this?

LM: Well, what do you want to do. Wagner or Richard Strauss? We're not prepared to do the Ring, simply because you can't get that many people in the pit.

G: What about works such as *Fidelio* or *Magic Flute*?

LM: Well, if we do a German opera in the Wagner or Beethoven line, it would be either Flying Dutchman or *Fidelio*. But we are planning a German opera for next season. All the contracts are signed, and it will be sung in German. It's our first one. We realize that there is a big German audience here, but we're going very carefully and we think that we've picked one that will appeal to the public.

G: Why the emphasis on Italian repertoire, as we do have (as you've mentioned) a large German population here?

LM: Well, let me tell you why that emphasis. The Italian operas are the ones that sell. You can go into your Boheme, Tosca, and Butterfly. They sell out.

G: What about French opera?

We haven't done anything outside of Carmen and Faust. Carmen is always successful; Faust is not. I feel that it is perhaps time to go to another French opera but whether we will go to a Massenet... You know there's talk of Thais and there's talk of Manon. But what other French operas are there? People have mentioned The Pearl Fishers, but I don't think that it would sell.

G: There are a number of Massenet revivals.

LM: There is a big revival according to all the papers, but how is it in Edmonton? This is what we have to look at. How is it in Edmonton?

G: What is the association's attitude towards contemporary opera? I know that you have performed *The Consul*, but that is really more of a Broadway play.

LM: The *Consul* was probably the best opera we ever did artistically; and it was the biggest financial disaster that we ever had. When you have 600 people in a 2700 seat auditorium, that's bad. There's so much Grand Opera that we haven't given Edmonton. We've done

three Traviatas, three Bohemes, three Butterflies, three Carmens. We want to expand into lots of other opera. There's lots of composers we haven't touched. We've only done one Mozart so far: The Marriage of Figaro. We're just coming into our second Mozart. Look at the Donizetti's we could do. There's the whole Stuart trilogy. Wouldn't that be marvellous to do: Anna Bolena, Maria Stuardi, Roberto d'Evereux. There's lots of Rossini we haven't done. There are so many things.

G: Do you think that the use of the double-bill would be an effective method of introducing unfamiliar or modern repertoire? I'm referring here to the Met's double-bill of last season, which featured *Gianni Schicchi* and *Bluebeard's Castle*, a unique combination.

LM: Toronto did this too, you know. They did *Bluebeard's Castle* and *L'Heure Espagnole*, and again box office sagged tremendously. If we could do a *Gianni Schicchi*, which is well known, and throw in a contemporary one, yes; that is the way to do it, I feel. But not the way that the Canadian Opera Company did with two unfamiliar operas. But I really think that contemporary opera has got to wait three or four years yet. And if we do one, it would be Peter Grimes. I don't think that we would do Stravinsky. I really don't. Any contemporary opera, as I say, would be something like Benjamin Britten or Gian Carlo Menotti. They are the safe ones; we still have to play it safe.

G: This summer, Seattle created a good deal of excitement with its presentation of Wagner's *Ring Cycle*, which is going to be developed into an annual summer music festival featuring



Beverly Sills

the *Ring*. All in all a very ambitious undertaking for an organization which is younger than the Edmonton Opera Association, but which is not much larger. I believe that they, as well, present only four or five productions a season.

LM: I think that we're about the same age, but financially they're way ahead of us in their budgets.

G: I was wondering, we seem to have no problem in attracting first-rate singers; we've heard Sills, Sutherland, Moffo, Caballe, Forrester, Carreras. Is there any type of festival which would attract attention to Edmonton?

LM: Well, that was an idea we had on the three Donizetti Tudor operas; to do one a year, as Seattle did with the *Ring*. They did one a year, then had them all and made their festival. And we had this idea of doing the three Tudor queens - one a year and then possibly perhaps do a festival of it. This was the only thought that we've had regarding a festival of that

ation

# nic between budget and art



Lorin Moore: "No other city in Canada has had the artists that we've had."

pe. Whether festivals would go here during the summer. I don't know. We could end up in the regular season by presenting the three, one night after the other. But it all has to wait four or five years in planning.

G: Now let's talk about the more practical side: finances. Who supports your opera?

LM: Well, the Canada Council first and foremost. Then the Province of Alberta, and the City of Edmonton. Those are our three big granting bodies. Then get the Edmonton Opera Guild who do an awful lot of work. We get a big donation from EFFORT, and we are now receiving grants from the DuMaurier Foundation which will increase each year. The rest comes from corporate and individual sources. You get corporations that give us six or seven hundred dollars; you get private people who give us ten. You take all those ten dollars and add them up. Last year we wrote a letter to all our subscribers because we had a deficit, and we said if we can get ten dollars from every subscriber, this would p. It worked.

G: You removed your deficit!

LM: We removed our deficit. We're the only place in Canada, outside of the Toronto Symphony, without a deficit at the moment. We've wiped out the deficit and ended up with a surplus. But having a surplus doesn't mean we're in the black, because we are now into a fourth opera season, and that surplus is gone pretty fast. We'll be in the red again this year unless we can get increased funds cause ticket sales only bring in 50%, not nearly enough. It's costing us \$6,000 for three nights, just for sets alone.

G: What about a simple backdrop, with greater emphasis upon lighting effects?

LM: Well, that of course, again, is up to the Artistic Director. When he poses the opera, and the board has approved the opera, then he contacts the designer. And between the two of them

they work out their conception of it. And you've got to get a Designer who agrees with the Director's ideas, because the Director is the person who has to work with the set. Certainly a cheaper set would save us costs with stage crew, because this runs into money too. But what operas could you do with it?

G: I was wondering if that would be a way of doing say the Flying Dutchman?

LM: Yes, Flying Dutchman would be the only one that I can think of at the moment.

G: Do you think that it's worth a gamble to try?

LM: I think that it's worth a gamble if you have the right opera. Certainly if you have the right opera, you can dress a set up with projections and beautiful costumes. Costumes are the lesser of the two expenses. But it certainly has to be the right opera. You can't do an Aida like that or Norma or anything like that.

G: Do you think, say, that one performance a year of a Handel opera for example in a concert performance would be possible?

LM: I don't think we're going into concert performance. We stopped doing concerts; you recall that we did Stratas, Caballe, Tucker and Merrill, but that was in order to spread our season out. Now that we're into four operas, I don't think we'll do anything like that.

G: What is the international reputation of the EOA?

LM: There's an organization in the United States called Opera America which is made up of every opera company, from the Metropolitan down. It's based on your budgets; what your box office returns are; and your repertoire. There are three Canadian companies in it: Toronto, Vancouver, Edmonton. Of those 44 (if you eliminate the top such as the Met, San Francisco, Chicago and Santa Fe and the Canadian Opera - they're the top ones because of their funding) we end up - you'd be surprised - sixteenth. Agents, years ago, used to say, "Come to Edmonton" and you got

the usual answers. Now they all know where we are. We get phone calls every day. We're known in England. We've no problem in getting artists from anywhere. They all want to come because they know that we put on good productions. They also get a chance to do productions here they wouldn't want to try, say, at the Met or San Francisco. Try it out here, like Beverly Sills did with her first Lucia EVER, right here in Edmonton. Take our own Heather Thompson. She did her first Traviata with us; she did her first Butterfly. No other city in Canada has had the artists that we've had, and the Edmonton public don't realize how lucky they are. The people in Vancouver are jealous. Toronto has not had any artist of the calibre that we've had. We created a monster really, because bringing these artists (the Sills and Sutherlands), well, it's a hard act to follow. Who do you follow it with? And they don't come cheap.

G: What about Canadian artists other than Heather Thompson?

LM: We've done very well by Canadian artists. Last year in our season every artist was Canadian with the exception of two. But there are so few of them that you can't bring back the same Canadian artist time after time again, when there are so many other marvellous singers in the world. And Canada Council has not put pressure on us in that way.

G: Speaking of Canadian artists, what about Canadian repertoire?

LM: Louis Riel, Ginger Coffee, Heloise and Abelard. We want to do a Canadian opera some day. But even Toronto lost a bundle on all three of these productions.

G: I thought that the productions went over with reasonable success.

LM: Artistically yes, but box office - they lost their shirts. Louis Riel has been heavily funded by the Council, but still they're only getting 60% box office. We cannot work on 60% box office. We must operate on at least 85%.

G: Do you feel that the association has a certain responsibility, occasionally, of going out on a limb regarding repertoire?

LM: It's not for us. Toronto can do it because of their season. They do six or seven operas a season and they can do this and this is what they've done. They're doing their share and they're doing a very good job of it. But they are the ones in Canada who are taking a chance.

G: What does the public have in store for them with Norma?

LM: We've got a very, very good conductor, who is an opera conductor, he only conducts opera. You have sets entirely different from what you have seen here before. I think they're in for a very good treat. It's a static opera. You don't see action in it like you'd see in Boheme. But I think, judging from what I saw last night, and from a production that I saw in San Francisco, I think we're going to have a better production.

G: The association has grown to four productions a year; what lies in store for the future?

LM: Well next year there are four productions, and the year after there will only be four productions; that will be our 15th season. Maybe we'll be into five productions, maybe we'll develop into two operettas and three operas, and we could have two series: for the people who want the operetta and don't want the opera; and there's a lot of people who go to the opera who don't want the operetta. It all depends on the funding and where the economics of the thing will be.

G: Do you have any other comments?

LM: When we started the opera, the opera was glamorous. Opening night was a very social thing. Everybody was in their tuxes and beautiful gowns. They still are. But there are many in blue jeans and we're delighted to have them there. There's no snobbishness about it at all. People are there not to dress; they're there to enjoy the opera.

"We created a monster  
...bringing these artists  
(the Sills and  
Sutherland),  
it's a hard act to follow."



Joan Sutherland & Richard Bonynge

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## Small animals on stage

Studio Theatre's next production of the current Stage '76 season is the landmark play by Lillian Hellman, *The Little Foxes*. It opens December 4 and plays through to December 13 with one matinee on December 6. Performance times are 8:30 nightly and 2:30 Saturday matinee.

In *The Little Foxes*, which takes place in the southern United States, a wealthy family

is driven into conflict because of individual motivations of ambition and greed. Brother and sister are driven to acts of deception, dishonesty, and conspiracy as each strives to attain his or her goal of personal wealth and power. An economic system contributes to a grotesque distortion of human values and behaviour in which a family holds itself together by avarice and duplicity rather than by the

more positive values of love and mutual respect.

*The Little Foxes* is a well-written play that has been a success in film and many productions on stage since Tallulah Bankhead created the role of Regina in the original production in New York in 1939.

Due to the postal strike, Studio Theatre, which normally handles ticket selection by mail, announces to its patrons that for this engagement only, ticket sales and reservations are handled by telephone or in person. Patrons are requested to phone the Studio Theatre office (432-1495) and indicate their preference for selected tickets, which will be held for them at the theatre until 8:00 p.m. the evening of the performance or by 2:20 on the matinee. Alternatively, patrons may go to the box office located in Room 3-146 of the Fine Arts Centre to make arrangements.

The production is directed by Michael Murdoch, who has an appointment to the staff of the Drama Department.

## Tritt forges his way to university

William Tritt's presence and talent are a constant source of amazement: only twenty years old, he has won a scholarship and numerous prizes in piano competitions, had toured internationally, and has recorded an LP.

William Tritt's natural talent has been recognized by music lovers and critics. At one of his concerts in February 1971, Jacob Sskind noted in *The Gazette* that the young pianist "has the stature of many men of twice or three times his age."

Mr. Tritt is forging ahead with a career full of promise and hope. He is scheduled over the next few months to perform Bach's D minor piano concerto for the CBC with Alexander Brött and the Edmonton Symphony Orchestra.

This renowned young pianist will be performing at the University of Alberta Quartet Thursday, December 1 at 8:30 PM in SUB Theatre. Tickets are available at the Box Office, all Bay outlets, and at the door, for \$3.00 (students) and \$4.00 (non-students).

## The Roxy Theatre's Film Festival

Every Sunday at 2:00 PM

### SHAKESPEAREAN FILMS

November 30th Lawrence Harvey

### ROMEO AND JULIET

December 6th Lawrence Olivier - Maggie Smith

### OTHELLO

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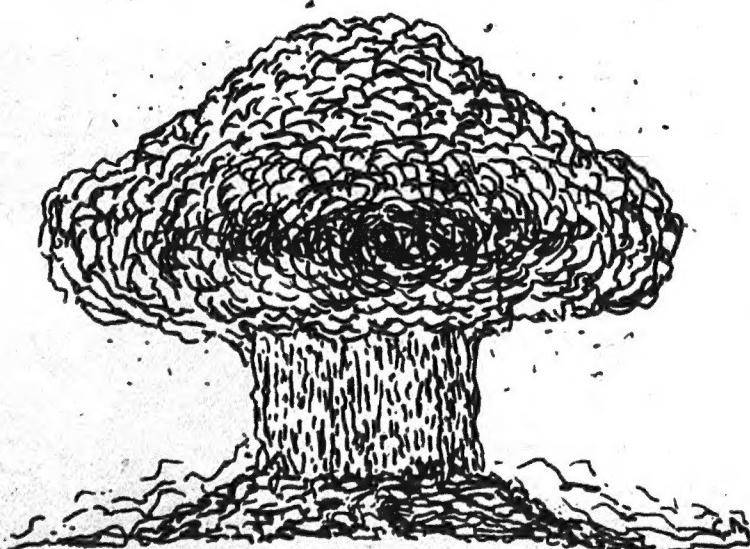
# December 1st

A group of seven people from the Pacific Life Community - an ecology and peace-loving group in Vancouver, are on a Cross-Canada Tour to publicize the destructive, high-risk Trident nuclear submarine base being built just 100 mi. south of Vancouver at Bangor, Washington. This is a military offensive operation of first-strike nuclear missiles with a delivery capacity of 6,000 miles. These missiles can strike with accuracy any point on land within 6000 miles.

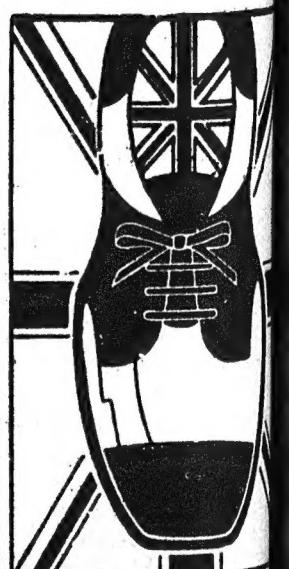
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# The arts

## T'ree plucky Canucks

Everyone cheered as and member Bob Bossin led a smoking ban during his performance. Anywhere a suggestion might have met with less compliance, the Hovel good-will is granted.

Marie-Lynne Ham another member of the group featured there last says: "This is one of the places in Canada in terms of fact that the audience listens, they're less in and not afraid to call out. There are very few good places and this is one of them." Ringband themselves comment the Hovel's easy relaxed atmosphere by presenting a pleasing of traditional and home tunes guaranteed to set mind at ease. The group of three players: Terry on fiddle (replacing ex-member Ben Mink), Bob mostly on banjo, and Lynne Hammond, mostly guitar. (They all interchange instruments a lot.)

Between the three they put a whole string of slow-up-tempo, toe-tapping, clapping, knee-slapping jiving side-splitting style city-living down-incomparable ALL CANADIANmelodies!

Putting that on the back card jacket.

A description would apply to Stringband's particular brand of music though, by the way can be found on either of the group's albums, *Canadian Sunset Melodies*. (Inferior quality on the first, worthwhile nevertheless.)

Stringband's own distinctive approach to music is reflected by these two titles, as they do indeed play a no-coast cross-section of Canadian melodies, ranging from French-Canadian songs (you guessed it - sung in French) to Scottish Canadian from the Maritimes to - of course - even a North American Indian love song.

Stringband is so Canadian that record companies try to produce their music far it won't sell south of the border.

"They all said it (their self-album) was too Canadian," says Marie-Lynne. "Not commercial enough. They don't anyone in the states wants this kind of stuff because it's Canadian. They don't gamble on it - even the stations in Toronto won't play us."

After all, who wants to hear about Diefenbaker and Albert, Saskatoon and Piner? Not Americans I suppose, but - what about Indians? Possibly they're because apart from the identifiable cultural image the group puts across, the way they play does have other

namely, it is vastly appealing. The band plays both earthy, day-living ballads and stories of wit, all glossed

over with Stringband's casual staging and presentational prowess. (Note Bob's fine finger pluckin' and Marie Lynne's lovely clear voice - in two languages).

One tune fitting into the second category of song mentioned is *Show Us The Length* a semi-saucy, sorta-sexist spoof on beauty contests and male participation in aforementioned events. Get the picture?

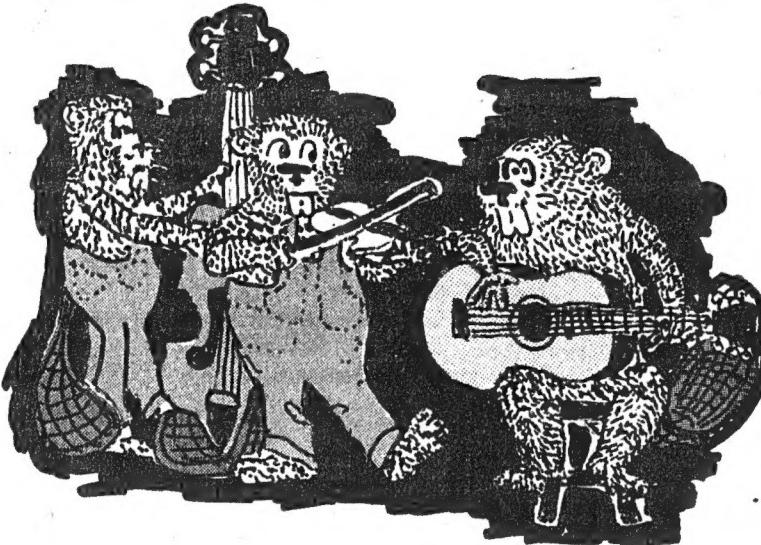
It's a pity this group doesn't get more airing than the occasional song on CBC Radio, because they really are good. So good that they went ahead and produced their own albums

after record companies turned them down, and are now finding they have quite a following of dedicated fans across the country. (Standing room only at the Hovel, for instance.)

The trio also does all their promoting, and because of this attendance is sometimes low, though reception is always warm. Perhaps it is this very independence that prompted Bob to say "I don't know if we'll ever be famous. I'd be satisfied with making a decent living."

Stringband - talented, open, unpretentious, undiscovered. I hope they make it.

Kim St. Clair



## French take off with Russian seagull

"All life, having completed the dreary round imposed upon it, has died out at last. A thousand years have passed since the earth last bore a living creature on her breast, and the unhappy moon now lights her lamp in vain."

These are the words of the aspiring young writer Constantine, one of the major characters in Chekhov's play *The Seagull*, now being presented at St. John's College by Edmonton's French Theatre. They are words of despair, a despair born of the boring sterile existence in the upper echelons of late 19th century Russian society.

They also represent Constantine's attempt to introduce new forms into a literature which he feels is stagnating. Thus, *The Seagull* is in part concerned with the age-old conflict in literature between the new, as represented by Constantine, and the old, as represented by Boris Trigorin, a successful author who visits the country estate where the action of the play takes place.

But the essence of *The Seagull* lies much deeper. Unre-

quited love, broken aspirations and the search for meaning in life are some of the major themes which run like parallel currents throughout the play, combining in order to portray with typical Chekhovian complexity the nature of human existence.

Chekhov achieves this difficult task with clever dialogue, revealing the intricate web of relationships which link the various characters. Because little action is involved, a good deal of skill is required to present the play convincingly and dynamically. The French Theatre has succeeded in their effort, despite the fact that the cast is composed solely of amateur actors.

Maurice Arpin, in the role of the young writer, manages to express the mixture of fervour, self-consciousness and despair fundamental to the character. Evelyn Olsen succeeds equally well in the role of the naive young woman who aspires to the glory of the stage only to encounter pitfalls of suffering and doubt. Bernadette Pariseau is excellent as the experienced

will faze it.

Perhaps the reason for the senseless and incoherent plot in this movie is that the story itself plays second lead to the film's most prominent feature: vulgarity. And although the main theme concerns demonic possession, *Beyond the Door* is essentially an in-depth study of human deterioration.

The movie's two main characters consist of the devil's prey, Jessica (Juliet Mills) and a mysterious male named Dmitri (Edward Montoro). The personality exposure of these and the other characters is so limited that they seem as artificial as Jessica's 'affliction' does. The characters are forced to say the most unnatural outmoded clichés. In fact, one of the most prevalent aspects of the film is that it seems outdated: Mini-skirts and purple pantyhose as well as 'uptight' and 'blow your cool', are obvious anachronisms.

Symbolism in this film seems to be an experiment - the few attempts at it add to the already confusing theme and it seems they were abandoned in midstream. The viewer is left pondering over the significance of this symbolism and wondering if there is, in fact, any at all. This is one of the film's greatest pitfalls, for, if the symbolism does not relate how can its meaning be understood?

For example, Jessica's pregnancy plays a crucial role in regards to plot development, yet its existence proves of little symbolic importance and gives no clue as to the chronological aspect of the film.

The deterioration of Jessica's physical and mental welfare is the most highly stressed feature of the film. Vomiting and irritability precede the development of split personalities as well as more

physical activities such as eating garbage, rotating one eye, and levitating, to name a few. So much time is devoted to her corrosion one feels sickened and repulsed.

Yet these are not the most upsetting aspects of the film. One may feel disturbed by the fact that unlike *The Exorcist* or *Rosemary's Baby*, there is no good force countering the evil. The individuals who try to help Jessica are either so dense or naive that they appear to be bumbling clods.

The movie's biggest shock is something which becomes apparent during the listing of credits. The crew is completely Italian, and the movie itself is shot in Rome and San Francisco.

In any light, *Beyond the Door* is nothing more than a cheap attempt to cash in on two successful movies of the same genre. It combines elements from *Rosemary's Baby* and *The Exorcist* in an attempt to make its existence plausible.

It fails.

Jamie Stanley

## Bi-locals tour

It's hard to think of the last time (or first) that a government agency or department has looked at Western Canada for bilingual content. And it may not be the first time that the Department of National Defence has considered an entertainment proposal from Western Canada, but this is the first time that such a proposal has been accepted.

Highlighting the line-up are Bob Ruzicka, who is presently taping his own CBC network music series; bilingual singer recording artist Gabrielle Bugeaud; talk-show host Bob Comfort; and versatile Andre Roy, CBXFT sportscaster.

world-wise country doctor, an important character who is present in many of Chekhov's plays.

The other characters are also done justice by the cast of Edmonton's French Theatre and the whole group deserve hearty

congratulations on their excellent production of a most difficult form of theatre.

*The Seagull* will be playing

Friday, Saturday, and Sunday evenings at College St. Jean at 8:30 pm.

Bob Simpson

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# SPORTS

cole's notes

## Drake's mission impossible

Though it's hard to accept defeat, I'm beginning to believe that not even Clare Drake can make winners of the Edmonton Oilers.



Widely accepted as one of the finest coaches of the game in Canada, Drake has suddenly become a bum now that the media has got hold of him.

The fact is that Bill Hunter could sign God himself to a three-year contract behind the bench and still not win consistently.

The Big G would be fired after one year, and Hunter would go searching for someone else willing to take the rap for the lack of hockey players in the organization.

There isn't a coach on earth who can make players with 3 times his salary play the way the coach wants them to unless both he and the players know that his decisions will be backed by management.

Drake was dreaming if he thought for an instant that he would have a free hand in deciding on personnel. Oilers' management has done him a great disservice if they assured him he would have a free rein, and he has done himself a greater disservice by believing them.

Just as for instance, the odds are that Drake wanted to keep winger Steve McKnight, who captained Drake's Golden Bears last season and had an outstanding Oiler training camp. But in order to keep McKnight, he would have had to send an already signed (and probably high-salaried) forward to the minors, which would embarrass management.

As has been the case throughout Oilers' brief history, if it comes down to a choice, the signed player wins, regardless of talent.

It is obvious that management and not coaching, is responsible for Oilers' failure to win - so why, for Pete's sake, is everyone whispering the fact, instead of shouting it out loud where it might just *might* sink in?

Still with all these factors against him, Drake isn't quitting. His quiet assurance that he is happy with the talent management has provided him with has been misinterpreted by the press as a sign of naivete or worse, of stupidity.

The point the media seem to be missing is that Drake is a class man, who wouldn't dream of making management look bad by complaining about the team he was saddled with.

It's a pity management couldn't show him the same consideration.

## Gym Pandas rolling in tandem

Panda gymnasts are in full swing once again as evidenced by their display during halftime at the November 7 Bears basketball game.

This year's turnout was large enough to warrant the

formation of 2 complete teams: junior and a senior.

Members of the junior team are striving diligently towards developing their gymnastic talents for future competition. The team is coached by Pam

## SNATCH this chance!

Two bonspiels, early in the new year will choose the curling teams that will represent the U of A at the Canada West championships in Vancouver March 4, 5, and 6.

The Golden Bearspiel goes

January 16, 17, 18 while the Pandas team will be chosen Jan. 10 and 11. Both spiels will be held on the SUB facilities.

Entry fee is \$8.00 per team and must be submitted to Mrs. St. Peter in PE 116 before December 20.

## Whatcha doin' this weekend?

### Hockey

Golden Bears should have their hands full with the Calgary Dinosaurs, who play this weekend at Varsity Arena. Games begin at 8:00 p.m. Friday and 2:30 Saturday afternoon.

The Dinosaurs are currently in second place in the Canada West division, only four points behind the Bears, who have yet to lose a game.

Calgary opened the season on Edmonton ice, losing 6-3 and 3-1 to the Bears, but have lost only once since that time, and could pull into a tie for the first place with two wins over Alberta.

The pair of games will be the last league contests for both teams until January, and the last appearance of the regular season here for the Calgary squad.

### Swimming

Golden Bear and Panda swimmers see their first action of the year this weekend.

Friday night they host the Calgary Dinos and Dinnies in a dual meet at the West Pool beginning at 7:00 pm.

Saturday, it's the annual

Golden Bear relays, featuring swimmers from across the province in age-group competition. Relays begin at 12:00 noon and go until 4:00 pm.



MacMillan, returning from ankle injury.

The undefeated Pandas (14-0 including exhibition play) should have a good chance to extend their streak, having disposed of the Dinnies earlier in pre-season action.

### Volleyball

The University of Alberta Invitational tournament is held this Saturday, with 34 men's and women's clubs competing in "A" and "AA" divisions.

Action will be spread around the four gyms (Education, Main, West, and Dance) with A event slated for 5:00 pm. Men's final is in the West Gym, women's in the Ed. Gym.



The AA finals will be held in the Main Gym - women's team compete at 6:00 and men's at 7:00 p.m.

Pandas are undefeated this season, and Bears are defending AA champions.

### Basketball

Bears and Pandas are in Calgary for their third weekend of league play. Dinosaurs are 3-1, compared to Alberta's 2-2 record, so Barry Mitchelson's Bears badly need this series.

They'll get a boost from Bain

## Jocks clean up at track meet

### Intramural Track & Field Meet Results

The Meet held last Saturday at Kinsmen Field House was very successful with 160 people

participating. Everyone had a good time and there is a possibility that the U of A Track Team may see some new faces added to their midst as a result of the Meet.

Event	Winner	Unit	Results
Long Jump	Steve Pantaluk	PE	21'8"
50 m hurdles	Tim Magei	PE	8.9 sec
Shot Put	John Taylor	PE	17 meters
300 Meter	Rob Edmunds	PE	37.4 sec
1500 Meter	Doug Kelker	Faculty	4 min. 21.8 sec
600 Meter	Wolfgang Jeske	PE	2 min. 11 sec
50 Meter	Rob Edmunds	PE	6.0 sec
Pole Vault	Bob Maybank	Law	9'8"
High Jump	Jim Cornish	Dentistry	6'
4 x 200 m Relay		PE	2 min 18.9 sec

### Challenge Ladders

This is your final reminder that you must play one game before Dec. 5. Failing to do so, your name will be removed from the ladders. Play that game if you desire to play in the tournament during second term.

### Participant of the Week

The honours for last week are extended to Rob Edmunds of PE. Rob won the 50 m sprint, 300 meter run and was a member of the winning 4x100 relay team at the recent Intramural Track & Field Meets.

### CWUAA Hockey Standings (as of November 23rd)

Team	GP	W	L	T	PF
U of Alberta	6	6	0	0	12
U of Calgary	7	4	3	0	8
U of British Columbia	6	3	3	0	6
U of Saskatchewan	7	0	7	0	0

### TOP TEN SCORERS

	G	A	PTS
Jim Ofrim, Alberta	7	6	13
Oliver Steward, Alberta	5	7	12
Clark Jantzie, Alberta	3	6	9
Bill Ennos, UBC	5	3	8
Bob Laycock, Calgary	5	3	8
Ron Gerlitz, Calgary	4	4	8
Jim Setters, Calgary	3	5	8
Sean Boyd, UBC	4	3	7
Shane Tarves, Calgary	4	3	7
Pat Rooney, Saskatchewan	4	3	7

### TOP GOALTENDERS

	GPI	MP	GA	SO
Dale Henwood, Alberta	3	129	1	1
Craig Gunther, Alberta	2	111	5	0
Ron Lefebvre, UBC	4	240	13	1
Jack Cummings, Alberta	2	120	7	0
Ian Wilkie, UBC	2	120	7	0

### DEPARTMENTS

Most Goals - Ofrim, Alberta - 7; Steward, Alberta, Ennos, UBC & Bob Laycock, Calgary - 5.

Most Assists - Steward, Alberta - 7; 5 tied at 6.

Penalty Minutes - Guy Spencer, Saskatchewan - 57; John D. UBC - 31.

Gilverson, a graduate student of physical education.

The senior Varsity squad is composed of both veterans and new comers. Well-known veterans Barb Rutherford, Yvonne Van Soest, Wah King NG and Joan Baxter return while rookies are Peggy Dowton, Joni Dromisky and Diana Kuhlmann. Seniors' coach is Misako Saito, formerly of Japan.

The gymnastics competitive season has opened with an intersquad meet which was held here Nov. 14th. The next competition at home is scheduled for January 10th where the Pandas will meet with gymnasts from UBC and U of Calgary.

# Student Loan Appeals

Did you receive enough money from the Student Finance Board to continue your education this year?

If you feel that you face hardship or may be forced to discontinue your education, appeals can be made. All students have a right of appeal to the appeals committee. The Student Finance Board is located in the Devonian Building, 11160 Jasper Ave. (Phone 427-2740).

For further information contact Brian Mason, Executive Vice-president in the Students' Union offices, 2nd floor SUB (phone 432-4236).

A Ken Russell film starring Roger Daltrey. The movie is described as "The erotic, exotic electrifying rock fantasy..." and is based on the hit out-Tommies "Tommy". The poster features a man in a striped suit screaming with his hands raised. Text on the poster includes: "A KEN RUSSELL FILM STARRING ROGER DALTRY", "The erotic, exotic electrifying rock fantasy...", "it out-Tommies "Tommy\"", "DISCO MANIA", "Ringo Starr Rick Wakeman", "Music by Rick Wakeman", "Executive Producer Sandy Lieberson", "STARTS FRIDAY NOV 28", "RESTRICTED ADULT. AT 7 & 9 PM", "KLONDIKE 10337 - 82nd Avenue Phone 433-5785", "WARNING - Explicit Sexual Imagery and Satirical Treatment of Religion."

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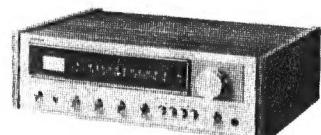
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# footnotes

## November 27

University Parish Thursday Supper and worship - 5:30 PM, Supper in SUB Cafeteria, 6:30 PM folk Eu-christian in Meditation Room.

2 films on Chile at 12:30 - 2:00, Nov. 27, Tory Basement - 105. "Testimonial" - a 20 min. NFB film on visit of Canadian miners to Chile in 1972, and "Venceremos" - a 30 min. Russian film of Chile before and after the coup. Sponsored by SCM and the Chilean Christian Left Part in Edmonton.

University Parish Thursday Supper and Worship - 5:30 PM, supper in SUB cafeteria, 6:30 p., Folk Eu-christian in Meditation room.

## November 28

Rec of a Story. The Recreation Students Society presents "Rec Story", a talent show in a caret atmosphere. Come one come all to Dinwoodie at 8:00 pm. Refreshments available. RSS members \$.50, Non-members \$.75.

Vanguard Forum "The Communist Party of Canada - From Revolutionary Marxism to Stalinist Reformism" - a Marxist review of Ivan Avakumovic's new book "The Communist Party of Canada." Speaker Don Wilson - Exec. member of League for Socialist Action. 10815 (B) 82 Ave.

Fall Caribbean Dance at Villa Vesuvius (95 St & 114 Ave) Music by Tropical Playboys Combo and Caribbean Express Steel Orchestra. Admission: \$3.00 per person.

## November 29

We are having a slide show presentation on our 15th Canada Chinese Christian Youth Winter Conference. (Dec. 22 - 27) at Edmonton Chinese Alliance Church at 9120 146 St. on Saturday, 7:30 PM. Regular Friday meeting in SUB RM 142 is cancelled.

## November 30

The U of A Concert Band will present a Concert, Sunday Nov. 30 at Convocation Hall 8:00 PM. Free.

The Lutheran Student Movement presents a Fireside with HAROLD CARDINAL, who will speak on WHAT THE INDIANS WANT! Sunday at 7:30 PM at 11122 - 86 Ave. All welcome.

Single Adult Action Club Meeting at 7:30 pm St. Basil's Cultural Centre use east entrance

## December 1

SCM and Student Forums presents "TRIDENT TREK" - a group of seven from Pacific Life Community in Vancouver will be speaking about the destructive, high-risk Trident nuclear submarine base being built just 100 mi. south of Vancouver at Bangor, Washington, 12 - 2, Dec. 1, Rm. 158, SUB.

## December 2

VCF - Our last dagwood before Christmas will be on the theme "Whatever happened to Christmas" with Rev. Howard McIlveen. Admission of \$1.00 for food, fun and fellowship. Bring a friend to share in this social and thought-provoking evening. Meeting starts at 5 pm to 7 pm in Tory 14.

Christian Science Organization testimony meeting, 5:00 pm Rm 280 SUB. Everyone welcome.

## General

Marian Centre, serving meals for transient single men needs volunteers who want to spend one lunch period per week to help out with the preparation and serving a meal. Phone Fr. Rick Starks at 424-3544. Used clothing may be brought to Newman Centre for Marian Centre distribution.

West 10, a community outreach program urgently requires volunteers, especially as tutors working with junior high school students; also as occasional drivers. Info 452-6193, ext. 259, ask for Heike Roth.

Biological Sciences Building. Reward. Phone 429-0058.

Lost in SUB washroom, gold Seiko Dx watch. The reward is worth your while. phone 475-4546.

Wanted: Chem 200 Problem Solution Book Mortimer Text - 3rd Edition. Also will buy notes and labs. Price no object. 478-3203 evenings. Desperate.

Want housemate. Female, prefer nonsmoker, abstainer. Until May. \$65. St. Albert. 459-7120

Share two bedroom apartment on Saskatchewan Drive 1 mile from u. \$125/mo. Phone 432-7197.

Southgate, large furnished room \$65; basement room \$45. Kitchen facilities, bus line. phone 435-7904 evenings.

Needed one person to share two man unit apt - at HUB Dec. 1. Ph. 433-3602. 9005 - #2A.

Girl looking for a ride to Mexico or South. Share Gas. Can't drive. Call 425-1122.

R & S Engineering offers porting and frame modifications for most motorcycles. Inquire at 433-9352.

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Ski Reading Week, Feb. 23-25, Vernon, Silver Star, \$180.00. Includes six nights accommodation, days lift tickets, transportation. 8432, 8:30-9:30 p.m. MTWR, 5741, 11:00-12:00 noon MWF.

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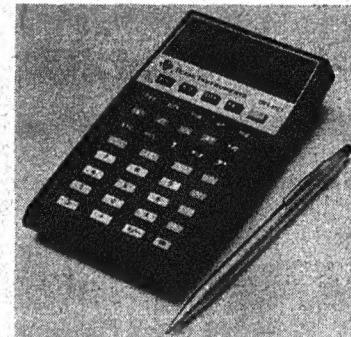
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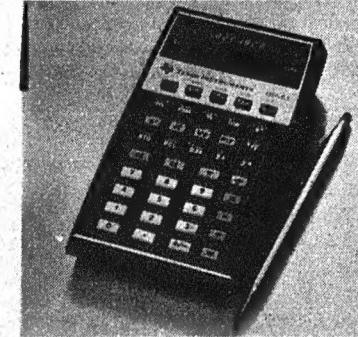
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